

Missa

pro translationi

Sancti Olavi



Clive Strutt

Cover: An Orthodox icon of Saint Olaf (also Olave) by Brother Aidan. Olaf was Martyr King Olaf II Haraldson (c.995-1030) of Norway. He was canonised at the see of Nidaros and since the 13th century has been referred to as *Rex Perpetuus Norvegiae* ('Norway's Eternal King'). He is commemorated on 29th July.

Missa

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by

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Full Score

Composer's Note

The *MISSA PRO TRANSLATIONI SANCTI OLAVI* comprises nine movements taken from the full version of the *FESTAL EUCHARIST IN HONOUR OF SAINT OLAF, KING AND MARTYR* which is the 2018 revised version of the 1985 original. The *MISSA* consists of the regular six Ordinary Roman Catholic items plus a further three pieces. There is a *SURSUM CORDA* with a *PRAEFATIO*, a text in Greek and Latin from the Divine Liturgy of Saint James serving as an Orthodox *CHERUBIC HYMN* (*Σιγησάτω πᾶσα σὰρξ βροτεία/Sileat omnis caro mortalis*) and a *PATER-NOSTER* in Old Norse. The *CHERUBIC HYMN* unusually is scored for an *oktavist* (a bass singer schooled in the Russian Orthodox tradition who is able to sing down to contra B flat and lower). In the 1985 *Festal Eucharist* there was no musical setting of the *CREDO* but this omission was rectified in the 2018 version by a setting of it in Latin. The work is suitable for liturgical usage or for concert performance.

Clive Strutt

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I KYRIE ELEISON

A Cappella. Moderato (M.M. ♩=144)

S
A
T
B

Ky...ri-e Elei...son, Ky...ri-e e...lei...son,

(sopr. divisi) Ky...ri-e e...lei...son, Chri...ste e...lei...son,

Chri...ste e...lei...son, Chri...ste e...lei...son.

Ky...ri-e e...lei...son, Ky...ri-e e...lei...

...son, Ky...ri-e e...lei...son

Attaca GLORIA

II GLORIA IN EXCELSIS DEO

ST. CLAF
EUCARIST

Allegro con brio (m.m. ♩ = 128)

Handwritten musical score for the Gloria in Excelsis Deo, featuring brass, woodwinds, strings, and organ.

Brass Section:

- Tpt. in B♭:** First staff, starting with a forte (*f*) dynamic.
- Hn. in F:** Second staff, starting with a forte (*f*) dynamic.
- Ten. Tbn.:** Third staff, starting with a forte (*f*) dynamic, marked *legato* with a dashed line.
- Tuba:** Fourth staff, starting with a forte (*f*) dynamic.

Chorus (C O R O):

- S. (Soprano):** Fifth staff, ending with a forte (*ff*) dynamic and the word "Glo-ry".
- A. (Alto):** Sixth staff, ending with a forte (*ff*) dynamic and the word "Glo-ry".
- T. (Tenor):** Seventh staff, ending with a forte (*ff*) dynamic and the word "Glo-ry".
- B. (Bass):** Eighth staff, ending with a forte (*ff*) dynamic and the word "Glo-ry".

Organ (Org.):

- 4/8' (Tpt.):** Ninth staff, marked *f*.
- (Hn.):** Tenth staff, marked *f*.
- Small notes for rehearsal only f 8/4':** Eleventh staff, marked *f*.
- (Tbn., tuba):** Twelfth staff, marked *f*.

Instrumental Parts:

- Tpt. in Bb:** Treble clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.
- Hn. in F:** Treble clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.
- Ten. Tbn.:** Bass clef, key of D major. Part 1: Four measures of quarter notes. Part 2: Four measures of quarter notes, ending with a *mp* marking.
- Tuba:** Bass clef, key of D major. Part 1: Four measures of quarter notes. Part 2: Four measures of quarter notes, ending with a *mp* marking.

Chorus (C O R O):

- S. (Soprano):** Treble clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.
- A. (Alto):** Treble clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.
- T. (Tenor):** Treble clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.
- B. (Bass):** Bass clef, key of D major. Part 1: Four measures of eighth and quarter notes. Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.

Lyrics:

be to God in the high-est, Good-will to-wards men -

be to God in the high-est, and in earth peace, Good-will to-wards men -

be to God in the high-est, and in earth peace, Good-will to-wards men -

be to God in the high-est, and in earth peace, Good-will to-wards men -

Organ (Org.):

- Part 1: Four measures of eighth and quarter notes, ending with a *mp* marking.
- Part 2: Four measures of eighth and quarter notes, ending with a *mp* marking.

Organ Markings:

- (+16')
- (8', 16')

Tpt. in Bb
mf

Hn. in F
mf

Ten. Ten.
mf

Tuba
mf

CORO

S.
mf *f*
— We praise — thee, we — bless — thee, we wor — ship — thee —,

A.
mf *f*
— We praise — thee, we — bless — thee, we wor — ship — thee —,

T.
mf *f*
— We praise thee —, we bless thee, we wor — ship thee —,

B.
mf *f*
— We praise thee —, we bless thee, we wor — ship thee —,

Org.
s, 16'
(s, 16')

Score for St. Olaf Eicharist, page 5. The score includes parts for Trombones (Tpt. in Bb, Ten. Tbn., Tuba), Voices (Soprano, Alto, Tenor, Bass), and Organ.

Instrumental Parts:

- Tpt. in Bb:** Starts with a *sfz* (sforzando) dynamic, followed by *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Ten. Tbn.:** Starts with a *sfz* (sforzando) dynamic, followed by *mp* (mezzo-piano).
- Tuba:** Provides a low, steady accompaniment.

Vocal Parts (Soprano, Alto, Tenor, Bass):

sfz mp cresc. (sforzando mezzo-piano crescendo)

We glo...ri...fy thee, we give thanks to thee, for thy great glo-ry, O

sfz mp cresc. (sforzando mezzo-piano crescendo)

We glo...ri...fy thee, we give thanks to thee, for thy great glo-ry, O

mp cresc. (mezzo-piano crescendo)

We _____ glo...ri...fy thee, we give _____ thanks to thee for thy great glo-ry, O

mp cresc. (mezzo-piano crescendo)

We _____ glo...ri...fy thee, we give _____ thanks to thee for thy great glo-ry, O

Organ: Provides a steady accompaniment, marked with *4, 8'* (four and eight foot stops).

Tpt. in Bb
 Hn. in F
 Ten. Tbn.
 Tuba.

S.
 A.
 T.
 B.

Lord - God, heaven-ly King-, God the Fath-er Al---might-y; and to — thee, O
 Lord - God, heaven-ly King-, God the Fath-er Al---might-y; and to — thee, O
 Lord God, heaven-ly King, God, the Fath-er Al---might-y; and to thee —, O
 Lord God, heaven-ly King, God the Fath-er Al---might-y; and to thee —, O

Org.

Tpt. in Bb
Ten. Tbn.
Tuba.
Org.
Chorus:
S.
A.
T.
B.

God, the on-ly be-gott-en Son Je-su Christ; and to thee, O God,
God the on-ly be-gott-en Son Je-su Christ; and to thee, O God —,
God — the on-ly be-gott-en Son Je-su Christ; and to thee —, O
God — the on-ly be-gott-en Son Je-su Christ; and to thee —, O



Score for Tpt. in Bb, Hrn. in F, Ten. Tbn., and Tuba. The music is in 7/8 time and G major. The Tpt. and Hrn. parts begin with a *sf dim.* marking. The Ten. Tbn. part begins with a *dim.* marking. The Tuba part begins with a *dim.* marking. The music is in 7/8 time.

Score for the Organ (O.R.C.) and Chorus (C.). The Organ part is in 7/8 time and G major. The Chorus part is in 7/8 time and G major. The lyrics are: "the Ho-ly Ghost" and "O Lord, the on-ly be-gotten Son". The Organ part includes a *dim.* marking. The Chorus part includes a *mp* marking.



Score for the Organ (Org.) and Pedal (PED.). The Organ part is in 7/8 time and G major. The Pedal part is in 7/8 time and G major. The music is in 7/8 time.

Handwritten musical score for St. Olaf Eucharist, page 9. The score is written for a large ensemble, including brass instruments (Tpt. in Bb, Trp. in F, Ten. Tbn., Tuba), voices (Soprano, Alto, Tenor, Bass), and Organ.

The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into four systems.

Brass Instruments:

- Tpt. in Bb
- Trp. in F
- Ten. Tbn.
- Tuba

Vocal Parts:

- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)

Lyrics:

Je-----su Christ; O Lord God, Lamb of God—
Je-----su Christ; O Lord God, Lamb of God—
Je-----su Christ; O Lord God, Lamb of God—
Je-----su Christ; O Lord God, Lamb of God—

Organ:

The Organ part is written on two staves, with the right hand playing chords and the left hand playing a melodic line.

Handwritten musical score for the Eucharist, page 10. The score is written in G major (one sharp) and 4/4 time. It includes parts for Trombones (Tpt. 5, 6, 7, 8), Tenor (Ten. Ten.), Tuba (Tuba.), Organ (Org.), and a Chorus (Soprano, Alto, Tenor, Bass).

The lyrics for the Chorus are: "Son of the Fath...er, Who tak...est a-way—the sins— of the world—, have".

The Organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Trumpet in Bb

Horn in F

Ten. Tbn.

Tuba

S.

A.

T.

B.

mer-cy up-on us —

Thou — that tak-est a--

mer-cy up-on us —

Thou that tak-est a--

mer-cy up-on us,

Thou that tak-est a--

mer-cy up-on us —

Thou that tak-est a--

Org.

Handwritten musical score for St. Olaf Eucharist, page 12. The score includes parts for Tpt. in Bb, Hrn. in F, Ten. Tbn., Tuba, a four-part vocal choir (Soprano, Alto, Tenor, Bass), and Organ. The lyrics are: "-way — the sins — of the world —, re-ceive — our prayer —".

Instrumental Parts:

- Tpt. in Bb:** Treble clef, key of D major (two sharps). Rest in first two measures, then plays a quarter note D5 and a quarter note E5 in the third measure.
- Hrn. in F:** Treble clef, key of D major (two sharps). Rest in first two measures, then plays a quarter note D5, a half note E5, and a quarter note F#5 in the third measure.
- Ten. Tbn.:** Bass clef, key of D major (two sharps). Rest in first two measures, then plays a quarter note D4, a half note E4, and a quarter note F#4 in the third measure.
- Tuba:** Bass clef, key of D major (two sharps). Rest in first two measures, then plays a quarter note D3, a half note E3, and a quarter note F#3 in the third measure.

Vocal Parts (Choir):

- Soprano (S.):** Treble clef, key of D major (two sharps). Melody: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4.
- Alto (A.):** Treble clef, key of D major (two sharps). Melody: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4.
- Tenor (T.):** Treble clef, key of D major (two sharps). Melody: D4-E4-F#4-G4-A4-B4-A4-G4-F#4-E4-D4.
- Bass (B.):** Bass clef, key of D major (two sharps). Melody: D3-E3-F#3-G3-A3-B3-A3-G3-F#3-E3-D3.

Organ:

- Right Hand:** Treble clef, key of D major (two sharps). Chordal accompaniment.
- Left Hand:** Bass clef, key of D major (two sharps). Chordal accompaniment.

Instrumental Parts:

- Tpt. in Bb:** Treble clef, key of D major (two sharps). Measures 1-3.
- Hn. in F:** Treble clef, key of D major (two sharps). Measures 1-3.
- Ten. Tbn.:** Bass clef, key of D major (two sharps). Measures 1-3.
- Tuba:** Bass clef, key of D major (two sharps). Measures 1-3.

Chorus (Vocal Parts):

- S. (Soprano):** Treble clef, key of D major (two sharps). Lyrics: "Thou — that sitt-est at the right-hand of God — the Fath.....er, have—"
- A. (Alto):** Treble clef, key of D major (two sharps). Lyrics: "Thou — that sitt-est at the right hand of God — the Fath.....er, have"
- T. (Tenor):** Treble clef, key of D major (two sharps). Lyrics: "Thou — that sitt-est at the right hand of God — the Fath.....er, have"
- B. (Bass):** Bass clef, key of D major (two sharps). Lyrics: "Thou — that sitt-est at the right-hand of God — the Fath.....er, have"

Organ (Org.):

- Two staves (treble and bass clef, key of D major (two sharps)). Measures 1-3.

Handwritten musical score for "The Eucharist". The score is written on ten staves, grouped into four systems. The first system contains staves for Trumpet (Tpt.), Horn (Hr.), Tenor (Ten.), and Tuba. The second system contains staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The third system contains staves for Organ (Org.) and a Bass line. The fourth system contains a Bass line. The score is in G major (one sharp) and 4/4 time. The lyrics are: "mercy up-on us (div.) For Thou". The Organ part features a prominent triplet figure in the right hand. The vocal parts have lyrics written below the notes. The score is handwritten in ink on aged paper.

Handwritten musical score for the first system, featuring a Chorus (Soprano, Alto, Tenor, Bass) and Organ. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "on...ly art ho...ly, Thou on...ly". Dynamics include *meno f* and *mf*.



Handwritten musical score for the second system, featuring a Chorus (Soprano, Alto, Tenor, Bass) and Organ. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "art the Lord, Thou on...ly, O Christ, with the". Dynamics include *cresc.*, *f*, *mf*, and *sempre dim.*.



Handwritten musical score for SATB choir and organ. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked *sempre crescendo*.

SA (Soprano): *sempre crescendo* (written above the staff). The melody begins with a half note G4, followed by a half note A4, then a half note B4, and continues with a half note C5, a half note B4, and a half note A4. The final measure features a half note G4 with a *ff* dynamic and a *sub.* (suboctave) marking.

CO RO (Chorus): The lyrics are "No-ly Ghost-art most-high in the". The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The Soprano part has a *sempre crescendo* marking. The Tenor part has a *ff* dynamic and a *sub.* marking.

Org. (Organ): The organ part is written in two staves (treble and bass clef). It features a series of chords and single notes, including a half note G4, a half note A4, and a half note B4, followed by a half note C5, a half note B4, and a half note A4. The final measure features a half note G4 with a *ff* dynamic and a *sub.* marking.

Handwritten musical score for instruments and SATB choir. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked *sempre crescendo*.

Inf. (Instruments): The instrumental parts are written in four staves (Trombone, Horn, Tenor, Tuba). Each part features a series of chords and single notes, including a half note G4, a half note A4, and a half note B4, followed by a half note C5, a half note B4, and a half note A4. The final measure features a half note G4 with a *ff* dynamic and a *sub.* marking.

CO RO (Chorus): The lyrics are "Glo-ry of God the Fath-er." The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The Soprano part has a *sempre crescendo* marking. The Tenor part has a *ff* dynamic and a *sub.* marking.

Org. (Organ): The organ part is written in two staves (treble and bass clef). It features a series of chords and single notes, including a half note G4, a half note A4, and a half note B4, followed by a half note C5, a half note B4, and a half note A4. The final measure features a half note G4 with a *ff* dynamic and a *sub.* marking.

Handwritten musical score for St. Olaf Eucharist, page 17. The score includes parts for Tpt. in Bb, Hn. in F, Ten. Tbn., Tuba, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The organ part includes a pedal line. The vocal parts have lyrics 'men.' and 'A---'.

Instrumental Parts:

- Tpt. in Bb:** Treble clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- Hn. in F:** Treble clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- Ten. Tbn.:** Bass clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- Tuba:** Bass clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.

Vocal Parts:

- S. (Soprano):** Treble clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- A. (Alto):** Treble clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- T. (Tenor):** Treble clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- B. (Bass):** Bass clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.

Organ Part:

- Org.:** Treble and Bass clefs, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.
- (Ped):** Pedal line, Bass clef, key of D major. Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the second measure.

III CREDO

Molto moderato
(m.m. ♩ = 60)

S
A
ff

ORC
T
B

Cre-do in un-um De-um, Pa--trem om-ni-po--ten-tem, fac-tor-em

S
A

ORC
T
B

cae--li et ter-rae, vi-si-bi-li-um om-ni-um et in-vi-si--bi-li-um. Et in

S
A

ORC
T
B

u--num Do-mi-num Je--sum Chris--tum, Fi-li-um De-i u-ni--ge-ni-tum.

(Part-bar)

S
A

ORC
T
B

Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. De--um de De-o,

dim. e rall. --- *p* *pp*

S A
lu-men de lu-mi-ne, De-um ve-rum de De-o ve-ro. Ge-ni-tum, non fac-tum,-

T B
dim. e rall. --- *p* *pp*

cresc. --- *mf* --- *f* --- *mf*

S A
con-sub-stan-ti-a-lem Pa-tri: per quem om-ni-a fac-ta sunt. Qui prop-ter nos

T B
cresc. --- *mf* --- *f* --- *mf* *p*

cresc. --- *mf* --- dim. --- *p* *pp*

S A
ho-mi-nes et prop-ter nos-tram sa-lu-tem des-cen-dit de cae-lis. Et in-car-

T B
cresc. --- *mf* --- dim. --- *p* *pp*

cresc. --- *f* --- dim. --- *mp* *Molto Rall.* --- *pp* *lunga*

S A
--na-tus est de Spi-ri-tu San-cto ex Ma-ri-a Vir-gi-ne: ET HO-MO FAC-TUS EST.

T B
cresc. --- *f* --- dim. --- *mp* *pp* *lunga*

(m.m. ♩ = 64)
Adagio *pp*

S A
Cru-ci-fix-us e-ti-am pro no-bis sub Pon-ti-o Pi-la-to:

T B
dim. --- *mp* --- *p*

Presto (m.m. d=60)

S A
CORO
T B
pas-sus, et se-pul-tus est. Et re-sur-rex-it ter-ti-a di-e, se-

S A
CORO
T B
-cun-dum Scrip-tur-as. Et as-cen-dit in cae-lum: se-det ad dex-te-ram
cresc. ff mp sub. mf

S A
CORO
T B
Pa--tris. Et i-te-rum ven--tu-rus est cum glo-ri-a ju-di--ca-re vi-vos et
mp p sub. Tempo come primo (Molto moderato) sempre crescendo ff dim.

S A
CORO
T B
mor-tu-os: cu--jus reg-ni non e--rit fi--nis. Et in Spi-ri-tum
mf p pp cresc. molto f p sub.

(Half-bar) ACCELERANDO
S A
CORO
T B
San-ctum Do--mi-num, et vi-vi-fi--can-tem: qui ex Pa--tre, pro-ce-dit.
cresc. mf f

(Half-Bar) *A Tempo* (Molto moderato)

dim. --- mp --- p

cresc. --- *mf* --- *dim.* --- *mp* --- *p* --- *mf*

Qui cum Pa-tre, et Fi-li-o si-mul a-do-ra-tur, et con-glo-ri-fi-ca-tur: qui lo-

dim. --- p --- pp

cresc. --- *mf*

-cu-tus est per Pro-phe-tas. Et u-nam, san-ctam, ca-tho-li-cam et a-pos-

dim. --- p

mf --- *mp* --- dim. --- p --- molto --- pp

..to-li-cam Ec-cle-si-am. Con-fi-te-or u-num bap-tis-ma in re-mis-si-

mf --- *mp* --- dim. --- p --- molto --- pp

pp --- *f subito* --- ACCEL. ---

..o-nem pec-ca-to-rum. Et ex-spec-to re-sur-rex-i--o-nem mor-tu--

pp --- *f subito*

(ACCEL.) --- *A Tempo* (Molto Moderato)

ff

-o-rum. Et vi-tam ver-tu-ri sae-cu-li. A-men. A-men.

IV CHERUBIC HYMN

[coro a 7]

Adagissimo molto con gran serenità

Soprano (Greek) *Σι---υή---σά---τῶ πα---σα σάρξ, βρο-τεί---α, καί στή-τω με---*
 (Eng. pron.) *See---gee-să---tō pă---să sarks vro-tee---a, kē stee-tō mē---*

Alto

Tenor *Si-----le---at om-nis*

Bass *Si-le---at om-----nis*

Bass *Si-le-at om-----nis*

Soprano *---τὰ φό---βου καὶ τρό---μου, καὶ μὴ---δέν γῆ-ϊ-νον ἐν ἑ-αν---*
---tā fō---vou kē trō---mou, kē mee-dēn gee-ee-non ēn ē-āf---

Alto

Tenor *ca-ro mor-ta-lis Si---le----at om-nis ca-ro mor-ta-----lis et*

Bass *ca-ro mor-ta-lis Si----le----at om-nis ca-ro mor-ta-----lis et*

Bass *ca-ro mor-ta-lis Si----le----at om-nis ca-ro mor-ta-----lis et*

S
MS
Soprano & Alto

..τη— λο-γι--ξέσ--θω
..tee— lö-gee--zës--thö.

Ὁ γὰρ βα-σι--λεύς τῶν βα-σι--λευ--
Ὁ gar Va-see--lëfs—tön vä-see--lëf---

A

T
Tenor

stet cum— ti-mo-re et tre-mo-re— ne---ve quid--quam— ter---

Bar.
B.
Bass

stet cum ti-mo---re et tre-mo-re ne-----ve quid--quam— ter--

Okt.
Oktav

S
MS
Soprano & Alto

-όν---των, καὶ Κυ--ρι-ος τῶν κυ-ρι-εν---όν---των, προ-σέρ-χε-ται σφα-γι-ας--
-ön---tön kë Kee--ree-ös tön kee-ree-ën---on---tön, prö-ser-khë-të sfä-gee-äs--

A

T
Tenor

-res--tre— in— se— me-di---te--tur— Rex

Bar.
B.
Bass

-res---tre— in— se— me-di--te--tur Rex

Okt.
Oktav

Soprano (S) and Alto (A) parts:

...θῆ---ναι, καὶ δο-θῆ---ναι εἰς βρῶ-σιν τοῖς πλο-στοῖς προ-η-γοῦν---ται δὲ
 ...thee---ně, kě dō-thee---ně ees vrō--seen tees pees-tees. prō-ee-goun---tē dē

Tenor (T) and Bass (B) parts:

en---im reg--nan-ti-um, Chris---tus De---us nos---ter

en---im reg--nan-ti-um, Chris---tus De---us nos---ter

Organ (Org.) part:

Soprano (S) and Alto (A) parts:

τού-τον, οἱ κο--ποῖ τῶν Ἀγ--γέ-λων, με---τα πα-----σης ἀρ-----
 tou-ton, ee kho--ree tōn An--gē--lon, me---tă pă-----sees ar-----

Tenor (T) and Bass (B) parts:

pro-du-it ut mac-te-tur de-tur---que in es-cam-fi---de-li-bus, prae-----

pro-du-it ut mac-te-tur de-tur---que in es-cam-fi---de-li-bus, prae-----

Organ (Org.) part:

S
 MS
 -xῆς καὶ ἐξ-ου-σί-ας, τὰ πο-λυ-όμ-μα-τα χε-ρου-βὶμ, καὶ τὰ ἐ-ξαπ-
 -khees kē ěk-sou-see-as, tā pō-lee-ō(m)-mă-tă Khě-rou-veem, kē tā ěk-sap-
 T
 -ce--dunt au-tem hunc cho---ri an-ge---lo---rum cum
 Bar.
 Okt.
 -ce-dunt au--tem hunc cho---ri an-ge---lo---rum cum

S
 MS
 ..τέ-ρυ-γα Σε-ρα-φίμ, τὰς ὁ-ψεις κα-λύπ-τον-τα, καὶ βο-
 ..tē--ree-gă Sē-ră--feem, tās ō-----psees kă--leep-tōn--dă, kē vō-
 T
 om--ni prin-ci--pa--tu et po-tes-ta--te, che-----ru--bim
 Bar.
 Okt.
 om-ni prin-ci--pa--tu et po-tes-ta--te, che-----ru--bim

Soprano (Soprano) and Alto (Alto) staves. The lyrics are in Greek and Latin. The Greek text is: ὧν-τα τὸν ἕμ-νον Ἀλ-λη-λου-ῖ-α, Ἀλ-λη- --ὄν-τα τὸν εὐμ-νον. Ἀλ-lee-λου-ee-a, Ἀλ-lee

Tenor (Tenor) and Bass (Bass) staves. The lyrics are in Latin: mul-tis o-cu-lis et se-ra-phim sex a-lis prae-di-ta, mul-tis o-cu-lis et se-ra-phim sex a-lis prae-di-ta,

Soprano (Soprano) and Alto (Alto) staves. The lyrics are in Greek and Latin. The Greek text is: -λου-ῖ-α, Ἀλ-λη-λου-ῖ-α, Ἀλ-lee-λου-ee-a, Ἀλ-lee-λου-ee-a, Ἀλ-lee-λου-ee-a

Tenor (Tenor) and Bass (Bass) staves. The lyrics are in Latin: fa-ci-es ve-lan-ti-a et vo-ci-fe-ran-ti-a hym-num, al-le- fa-ci-es ve-lan-ti-a et vo-ci-fe-ran-ti-a hym-num, al-le-

Handwritten musical score for a choir, featuring five staves. The lyrics are written below the vocal staves.

Staff 1 (Soprano): *uc-10f x maw 2*
 Musical notation with a treble clef and a key signature of one flat. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics below are: *i a' ee a.*

Staff 2 (Alto): *uc-10f x maw 2*
 Musical notation with a treble clef and a key signature of one flat. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics below are: *i a' ee a.*

Staff 3 (Tenor): *uc-10f x maw 2*
 Musical notation with a treble clef and a key signature of one flat. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics below are: *--lu---i---a, al---le--lu-i-a, al---le--lu-i---a.*

Staff 4 (Bass): *uc-10f x maw 2*
 Musical notation with a bass clef and a key signature of one flat. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics below are: *--lu---i---a, al---le--lu-i-a, al---le--lu-i---a.*

Staff 5 (Organ): *uc-10f x maw 2*
 Musical notation with a bass clef and a key signature of one flat. The melody starts with a half note, followed by a quarter note, and then a half note. The lyrics below are: *--lu---i---a, al---le--lu-i-a, al---le--lu-i---a.*

V SURSUM CORDA AND PRAEFATIO –

“Sanctissima Trinitatis” with
HYMN on the TRINITY

[John Pecham, d. 1292]

[Celebrant/solo Tenor, SATB choir]

Con molto moto (♩=72)
(CELEBRANT)

T. SOLO
The Lord be with you. Lift up your hearts.

S A C H O R O
And with thy spi--rit. We

T.
Let us give thanks un---to our Lord

S A C H O R O
Lift them up un--to the Lord.

T.
God.

S A C H O R O
It is meet and right so to do.

T.

S A C H O R O

dim. *mp* *dim.* *p* *dim.* *p*

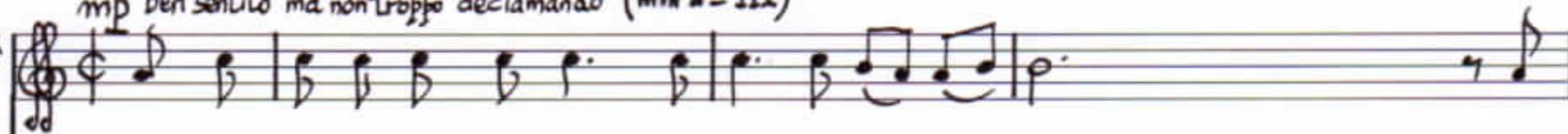
Segue PRAEFATIO

Segue PRAEFATIO

Allegro con moto (Tempo e ritme giusto)

mp ben sentito ma non troppo declamando (mm ♩ = 112)

TENOR
SOLO



It is tru-ly meet and right, our joy and sal-va---tion, that

S
A

CORO



pp sempre sotto voce

In ma-jes-ta-tis su--li-o

T
B



pp sempre sotto voce

T.



we should al--ways, and in all pla-ces give

S
A

CORO



tres se-dent in tri-cli--ni--o nam non est con--so-la--ti--o per

T
B



T.



thanks un--to thee, O ho---ly Lord, Fa-----ther, al---

S
A

CORO



--fec---ta so---li-ta--ri--o. (v.2) Ae--ter-nae men-tis o--cu-lo dum pa--ter in se

T
B



(HALF-BAR)

T. SOLO

-migh---ty— ev---er-----last-----ing God: Who

S A

chor

flec-ti-tur, in lu-cis su-ae spe-cu-lo i---ma-go par ex-pri-mi-tur. [v.3] I--

T B

T. SOLO

with thine on--ly-be-got-ten Son, and the

S A

chor

--ma--gi-nis con-sor--ti---um na--ti--vus prae-bet ex---i--tus, con-

T B

T. SOLO

Ho-----ly Spi-----rit, art one God, one

S A

chor

--sors--que spi-rant gau--di-um in--ge-ni--tus et ge---ni tus. [v.4] Hoc

T B

T. solo
Lord: in Tri---ni---ty of Per-sons, and in

S
A
CORO
gau-di-um est spi-ri-tus quo pa-tri na--tus jung---i--tur, et

T. B.

T. solo
Un-----i-----ty of Sub---stance. For

S
A
CORO
un--um bo-num fun---di--tus in tri-bus his con-clu-di---tur. (v.5) In

T. B.

T. solo
that which by thy re---ve---la-tion we be---lieve of

S
A
CORO
tri-bus est sim-pli-ci--tas, quos non dis-tin-guit qua-li-tas, nec

T. B.

T. SOLO

thy— glo---ry, the same we be--lieve of thy

S A

CORO

ob-stat tri-bus u--ni-tas, quam am---pli-at im-men-si-tas. [v.6] Per

T B

T. SOLO

Son, and of the Ho---ly

S A

CORO

so-lam vim o--ri--gi-nis com-mu--ni-o fit nu--mi-nis na---

T B

T. SOLO

Spi-----rit with---out a--ny dif-fer---ence or

S A

CORO

--ti-vi---duc-tu ger--mi--nis vo--ti-vi---que spi-ra---mi-nis. [v.7] In--

T B

T. SOLO

in-----e qua-li-ty in thy God---head:

S A

CHOR

--ge---ni-to et ge-ni-to cum spi--ri-tu pa-ra-cli-to ho--

T B

T. SOLO

whom with An gels and Arch--an--gels, with

S A

CHOR

--nor-is sim-pli de-bi-to psal-la-mus cor-de de--di-to. A-----

T B

T. SOLO

cresc.-----f

Che-ru-bim and Se-ra-phim we cease not dai-ly to praise Thee with one voice, say-ing:

S A

men,

T B

VI SANCTUS

Tempo giusto, ritmico, ma non troppo allegro (m.m. ♩ = 96)

Handwritten musical score for VI SANCTUS, featuring a 4/4 time signature and a tempo marking of "Tempo giusto, ritmico, ma non troppo allegro (m.m. ♩ = 96)". The score is written for a full orchestra and choir.

Instrumental Parts:

- Tot. in Bb:** Trumpets in B-flat, playing a rhythmic melody with eighth and sixteenth notes.
- Hn. in F:** Horns in F, playing a sustained melody with eighth notes.
- Ten. Tbn.:** Tenor and Trombone, playing a sustained melody with eighth notes.
- Tuba:** Playing a sustained melody with eighth notes.
- Org.:** Organ, playing a sustained melody with eighth notes.
- Ped. 8', 16':** Pedal points on the organ, marked 8' and 16'.

Vocal Parts (Choir):

- S. (Soprano):** Singing "Ho.....ly—,"
- A. (Alto):** Singing "Ho.....ly—,"
- T. (Tenor):** Singing "Ho.....ly—,"
- B. (Bass):** Singing "Ho.....ly—,"

The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "Tempo giusto, ritmico, ma non troppo allegro (m.m. ♩ = 96)".

Handwritten musical score for page 35, featuring a brass section, vocal soloists, a vocal choir, and an organ.

Brass Section:

- Tpt. in Bb:** Four staves with complex melodic lines and many beamed sixteenth notes.
- Hr. in F:** Four staves with a more melodic line, including a half note with a natural sign (h) in the second measure.
- Ten. Tbn.:** Four staves with a rhythmic pattern of eighth notes, including rests and slurs.
- Tuba:** Four staves with a simple melodic line, including rests and slurs.

Vocal Soloists (S. A. T. B.):

- S. (Soprano):** Four staves with a melodic line, including a half note with a sharp sign (#) in the second measure.
- A. (Alto):** Four staves with a melodic line, including a half note with a natural sign (h) in the second measure.
- T. (Tenor):** Four staves with a melodic line, including a half note with a natural sign (h) in the second measure.
- B. (Bass):** Four staves with a simple melodic line, including a half note with a natural sign (h) in the second measure.

Vocal Choir (VOC.):

- Chorus:** Four staves with the lyrics "No.....ly, Lord — God of Hosts —," written below the notes.

Organ (ORG.):

- Right Hand:** Four staves with a melodic line, including a half note with a natural sign (h) in the second measure.
- Left Hand:** Four staves with a simple melodic line, including a half note with a natural sign (h) in the second measure.

Handwritten musical score for page 36, featuring instrumental and vocal parts.

Instrumental Parts:

- Tpt. in Bb:** Treble clef, key of D major. Part 1: Four measures of eighth-note patterns.
- Hr. in F:** Treble clef, key of D major. Part 2: Four measures of quarter-note patterns.
- Ten. Tbn.:** Bass clef, key of D major. Part 3: Four measures, including rests and quarter notes.
- Tuba:** Bass clef, key of D major. Part 4: Four measures, including rests and quarter notes.

Vocal Parts (Chorus):

- S. (Soprano):** Treble clef, key of D major. Lyrics: "Heaven and earth are full of Thy".
- A. (Alto):** Treble clef, key of D major. Lyrics: "Heaven and earth are full of Thy".
- T. (Tenor):** Bass clef, key of D major. Lyrics: "Heaven and earth are full of Thy".
- B. (Bass):** Bass clef, key of D major. Lyrics: "Heaven and earth are full of Thy".

Org. (Organ):

- Two staves (treble and bass clef, key of D major). Part 5: Four measures of accompaniment, including sustained notes and moving lines.

Handwritten musical score for four brass instruments: Trumpet (Tpt.), Horn (Hr.), Tenor Trombone (Ten. Tbn.), and Tuba. The music is in 4/4 time with a key signature of one sharp (F#). The first staff (Tpt.) features a complex melodic line with many beamed sixteenth and thirty-second notes. The other three staves (Hr., Ten. Tbn., Tuba) have simpler, more sustained parts, with some rests indicated by a slash and a dot.

Handwritten musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Glo-ry be to Thee, O Lord most". The music is in 4/4 time with a key signature of one sharp (F#). Each part has a melodic line with some rests. The lyrics are written below the notes.

Handwritten musical score for the Organ (ORG.). The music is in 4/4 time with a key signature of one sharp (F#). The organ part consists of three staves, with the top two staves playing chords and the bottom staff playing a simple bass line.

Handwritten musical score for four brass instruments: **Tpt. in Bb**, **Hr. in F**, **Ten. Tbn.**, and **Tuba**. The music is in 4/4 time with a key signature of one sharp (F#). The first measure shows a whole rest for all instruments. The second measure features eighth-note patterns for the Tpt. and Hr. parts. The third and fourth measures contain more complex rhythmic figures, including sixteenth and thirty-second notes, with dynamic markings of **ff** and **f**.

Handwritten musical score for four vocal parts, labeled **S.** (Soprano), **A.** (Alto), **T.** (Tenor), and **B.** (Bass). The music is in 4/4 time with a key signature of one sharp (F#). Each part begins with a whole rest, followed by a half note and then a whole note. The lyrics "High" are written above each staff. The vocal parts are grouped by a bracket on the left labeled **VOCS**.

Handwritten musical score for the **ORG.** (Organ). The music is in 4/4 time with a key signature of one sharp (F#). The organ part consists of a single melodic line in the right hand and a supporting bass line in the left hand, starting with a whole rest and followed by a half note and then a whole note.

VII BENEDICTUS

Andante molto tranquillo e con tenerezza,
ma sempre semplice

(n.m. $\text{♩} = 72$)

Vib.

(motor on) *dolciss.*

Pad *con pedale sempre simile*

UOCCO

S.

A.

T.

B.

pp dolciss.

pp dolciss.

Bless

pp dolciss.

Bless

Bless

Org.

Vib.

rh.

lh.

ten. $\hat{z}$

rubato

CHOIR

S.

A.

T.

B.

dolciss.

ten. $\hat{z}$

rubato

Bless-----ed, is he

-----ed, Bless-----ed is he

-----ed, Bless-----ed is he

-----ed, Bless-----ed is he

Org.

ten. $\hat{z}$

un poco rubato

Vib.

A Tempo rubato A Tempo

Ped. Ped.

VOCE

S. A Tempo rubato A Tempo He that com-eth in the Name

A. A Tempo rubato A Tempo He that com-eth in the Name

T. A Tempo rubato A Tempo He that com-eth in the Name

B. A Tempo rubato A Tempo He that com-eth in the Name

He that com-eth in the Name

ORG.

A Tempo un poco rubato A Tempo

Vib.

Ped. $\wedge$ con pedale simile

S.

A.

T.

B.

in the Name of the Lord

in the Name of the Lord

in the Name of the Lord

in the Name of the Lord

org.

(8, 16')

Handwritten musical score for the hymn "Hosanna". The score is written on ten staves, grouped into three sections: Vibraphone (Vib.), Voices (V.), and Organ (Org.).

Vib. Section: The first two staves are for the Vibraphone. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff has a bass clef and the same key signature. The music begins with a 7/4 time signature. The first measure of the top staff contains a whole note chord. The second measure contains a whole note chord with a "Rall." (Ritardando) marking. The third measure contains a whole note chord with an "A Tempo" marking. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord.

V. Section: The next four staves are for the Voices, labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and the same key signature. The music begins with a 7/4 time signature. The first measure of the top staff contains a whole note chord. The second measure contains a whole note chord with a "Rall." marking. The third measure contains a whole note chord with an "A Tempo" marking. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The lyrics "Ho-san-na," are written below the staves, with "Ho-san-na" repeated at the end of the section.

Org. Section: The final two staves are for the Organ. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and the same key signature. The music begins with a 7/4 time signature. The first measure of the top staff contains a whole note chord. The second measure contains a whole note chord with a "Rall." marking. The third measure contains a whole note chord with an "A Tempo" marking. The fourth measure contains a whole note chord. The fifth measure contains a whole note chord. The sixth measure contains a whole note chord. The lyrics "Ho-san-na," are written below the staves, with "Ho-san-na" repeated at the end of the section.

Vib.



Handwritten musical notation for the vibraphone. It consists of two staves in G major (one sharp). The first staff has a *ff* dynamic marking. The second staff has a *mp* dynamic marking. The notation includes various rhythmic values and articulations.

S.
A.
T.
B.

in the high-----est. Ho-san...a, Ho-san...na, Ho-san...na

in the high-----est. Ho-san...na, Ho-san...na, Ho-san...na

in the high-----est. Ho-san...na, Ho-san...na, Ho-san...na

in the high-----est. Ho-san...na, Ho-san...na, Ho-san...na



Handwritten musical notation for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part has a vocal line and a corresponding lyric line. The lyrics are "in the high-----est. Ho-san...a, Ho-san...na, Ho-san...na". The notation includes various rhythmic values and articulations.

Org.

più espansiva



Handwritten musical notation for the organ. It consists of three staves in G major (one sharp). The first staff has a *ff* dynamic marking. The second staff has a *ff* dynamic marking. The third staff has a *ff* dynamic marking. The notation includes various rhythmic values and articulations.

Vib.

Handwritten musical score for Vibraphone (Vib.). The notation is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains six measures of music, featuring various chords and single notes. The second staff contains six measures of music, including a whole note chord in the first measure and a whole note in the second measure, followed by four measures of single notes.

U.S.

S.

A.

T.

B.

in — the high——est.

in — the high——est.

in — the high——est.

in — the high——est.

Handwritten musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The notation is in 4/4 time with a key signature of three flats. Each part has a vocal line and a corresponding lyric line. The lyrics for all parts are "in — the high——est." The vocal lines consist of a few notes followed by rests for the remainder of the measures.

Org.

Handwritten musical score for Organ (Org.). The notation is in 4/4 time with a key signature of three flats. The first staff contains six measures of music, including a whole note chord in the first measure and a whole note in the second measure, followed by four measures of single notes. The second staff contains six measures of music, including a whole note chord in the first measure and a whole note in the second measure, followed by four measures of single notes.

Vib.



Handwritten musical notation for the vibraphone part, featuring a treble and bass staff with various notes, rests, and dynamic markings like *tan.* and *p*.

S.

A.

T.

B.

Chorus

Bless--ed is he that com-eth

Bless--ed is he that com-eth

Bless--ed is he that com-eth

Bless--ed is he that com-eth



Handwritten musical notation for four vocal parts (Soprano, Alto, Tenor, Bass) and a Chorus part. The lyrics are "Bless--ed is he that com-eth". The notation includes notes, rests, and dynamic markings.

Org.



Handwritten musical notation for the organ part, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Vib.

Ped. Ped.

CORO

S.

A.

T.

B.

In the Name of the Lord

In the Name of the Lord

In the Name of the Lord

In the Name of the Lord

Org.

VIII OLD NORSE PATERNOSTER

Adagissimo, con molt' espressione (mm ♩ = 96) (Coro à 7: Sop., Mezzo-sop., Alto, Ten., Barit., Bass, Oktávist)

S
MS

(O.N.) Fa-per vár es ert í him---en---rí---ki,
(Pron.) Fah-ther vor ës ert ee him---ën---ree---kee,

A

T

(O.N.) Fa---per vár es ert í him---en---
(Pron.) Fah---ther vor ës ert ee him---ën---

B
R.

(O.N.) Fa---per vár es ert í him---en---
(Pron.) Fah---ther vor ës ert ee him---ën---

B.
OKT.

S
MS

cresc. mf

ver---ði nafn pitt
ver---thee näfn thit

A

cresc. mf

T

cresc. f mf

---rí---ki, ver---ði nafn pitt hæ---i---lagt Til
---ree---kee, ver---thee näfn thit hay---ee---lächtil Til

B
R.

cresc. f mf

---rí---ki, ver---ði nafn pitt hæ---i---lagt Til
---ree---kee, ver---thee näfn thit hay---ee---lächtil Til

B.
OKT.

cresc. f mf

S
MS

f *mf* *mp*

hæ-----i-lagt Til ko-----me rí---ke þitt, vær-----ði
hay-----ee-lächt Til koh-----e ree-kě thit, vayr-----thee

A

f *mf* *mp*

T

cresc. *f* *dim.* *mf* *mp*

ko-----me rí---ke þitt, vær-----ði
koh-----e ree-kě thitt, vayr-----thee

B
AR

cresc. *f* *dim.* *mf* *mp*

ko-----me rí---ke þitt, vær-----ði
koh-----e ree-kě thitt, vayr-----thee

B.
OKT

cresc. *f* *dim.* *mf* *mp*

S
MS

mf *dim.* *mp*

vi-----li þin sva a iar--ðu sem í him-num-
vee---lee thin svah ah yar-thoo sëm ee him-num-

A

mf *dim.* *mp*

T

mf *dim.* *mp*

vi-----li þin sva a iar-----ðu sem í him-num-
vee-----lee thin svah ah yar-----thoo sëm ee him-num-

B
AR

mf *dim.* *mp*

vi-----li þin sva a iar-----ðu sem í him-num-
vee---lee thin svah ah yar-----thoo sëm ee him-num-

B.
OKT

mf *dim.* *mp*

S
ms

mf *cresc. f*

Gef oss í dag bravð vort da---glist Ok fyr gef---þu
 Gëf öss ee dahg browth vort dah---glicht Ök feer gëf---thoo

A

mf *cresc. f*

T

mf *cresc. f*

Gef oss í dag bravð vort da---glist Ok fyr gef-þu
 Gëf öss ee dahg browth vort dah---glicht Ök feer gëf-thoo

B
A
R.

mf *cresc. f*

Gef oss í dag bravð vort da---glist Ok fyr gef-þu
 Gëf öss ee dahg browth vort dah---glicht Ök feer gëf-thoo

B.
Okt.

mf *cresc. f*

S
ms

mp *cresc.*

syn-þer ör---ar, sem vér fyr ge-fom þeim er við oss
 sin-ther aw---rahr, sëm vair fewr* ge-föm thaym er vith ös

A

mp *cresc.*

T

mp *cresc.*

syn-----þer ör....ar, sem vér fyr ge--fom þeim er við oss
 sin-----ther aw....rahr, sëm vair fewr* ge--föm thaym er vith ös

B
A
R.

mp *cresc.*

syn-----þer ör....ar, sem vér fyr ge-fom þeim er við oss
 sin-----ther aw....rahr, sëm vair fewr* ge--föm thaym er vith ös

B.
Okt.

mp *cresc.*

Nota: * fewr = für (German)

S
 ha-----fa mis-----gert.
 hä-----fä mis-----gert.
 Leiðd oss
 Lay(th)d ös

A

T
 ha---fa mis-----gert.
 hä---fä mis-----gert.
 Leiðd oss
 Lay(th)d ös

B. A. R.
 ha---fa mis-----gert.
 hä---fä mis-----gert.
 Leiðd oss
 Lay(th)d ös

B. OKT.

S
 ei-----gi ~ í freist-ni, heldr leys þv-oss frá
 ay-----gee ~ (ee) frayst-nee, hēldr lays th~vöss frah

A

T
 ei-----gi ~ í freist-ni, heldr leys þv-oss frá
 ay-----gee ~ (ee) frayst-nee, hēldr lays th~vöss frah

B. A. R.
 ei-----gi ~ í freist-ni, heldr leys þv-oss frá
 ay-----gee ~ (ee) frayst-nee, hēldr lays th~vöss frah

B. OKT.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (B. Okt.). The score is in G major (one sharp) and 4/4 time. The lyrics are in Swedish and Latin.

Lyrics:
 ö1...lu il...lu. A...men.
 ur...loo i...loo. Ah...mën.

Performance markings:
 - *dim. molto* (diminuendo molto)
 - *pp* (pianissimo)
 - *lunga* (longa)
 - *ppp* (pianississimo)

Instrumentation:
 - Soprano (S) and Alto (A) are in the treble clef.
 - Tenor (T) is in the treble clef.
 - Bass (B) and Bassoon (B. Okt.) are in the bass clef.

IX AGNUS DEI

Andantino grazioso (m.m. ♩ = 76)

Chorus (Soprano, Alto, Tenor, Bass)

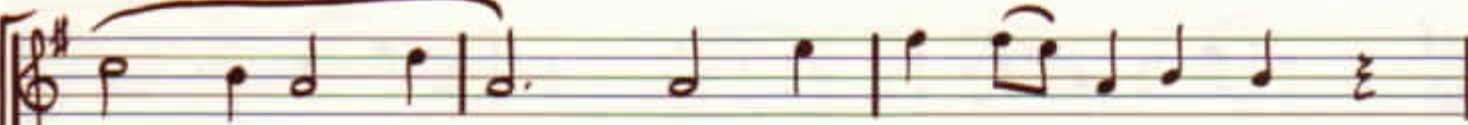
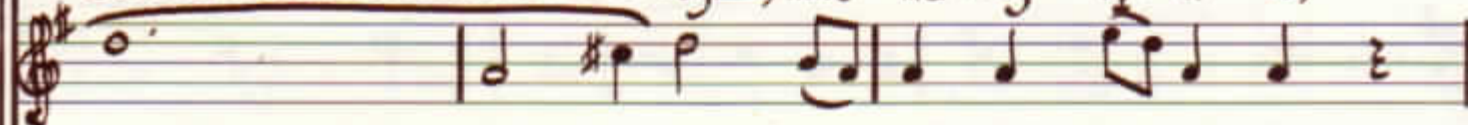
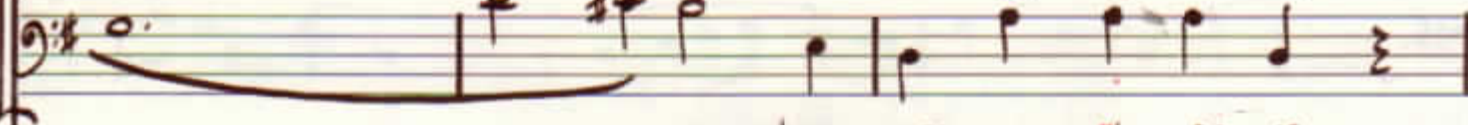
O Lamb of God have mer-----

Bass Solo

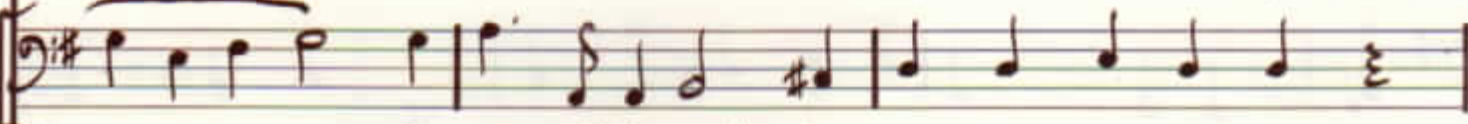
O Lamb of God that tak-----est a----

Org.

CHOIR

S. 
 A. 
 T. 
 B. 

...cy, have mer--cy up-on us,
 ...cy, have mer...cy up-on us,
 ...cy, have mer--cy up-on us,
 ...cy, have mer...cy up-on us,

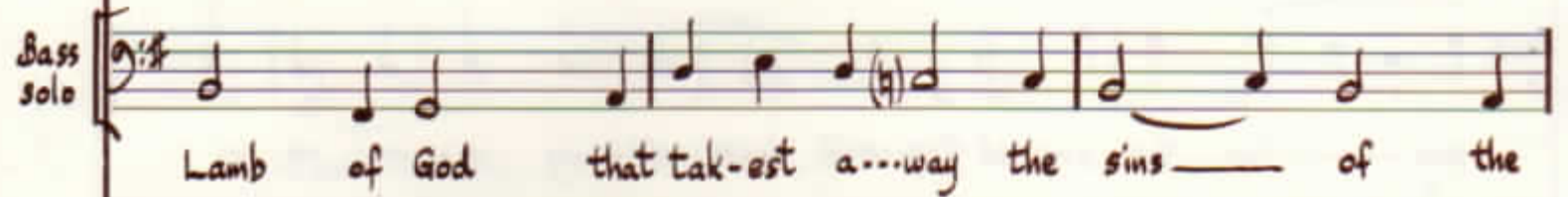
Bass solo 

-way — the sins of the world have mer...cy up-on us,

Org. 



Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "O — Lamb of God —, have — mer-----". The music is in G major (one sharp) and 4/4 time. The Soprano part starts with a half note G, followed by quarter notes A, B, and C. The Alto part starts with a half note G, followed by quarter notes A, B, and C. The Tenor part starts with a half note G, followed by quarter notes A, B, and C. The Bass part starts with a half note G, followed by quarter notes A, B, and C.



Bass solo staff. The lyrics are: "Lamb of God that tak-est a---way the sins — of the". The music is in G major (one sharp) and 4/4 time. The bass line starts with a half note G, followed by quarter notes A, B, and C. There is a fermata over the note G in the second measure.



Organ accompaniment staves. The music is in G major (one sharp) and 4/4 time. The organ part consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand part starts with a half note G, followed by quarter notes A, B, and C. The left hand part starts with a half note G, followed by quarter notes A, B, and C.

02000

S.
A.
T.
B.

cy up.....on us,

Bass Solo

world, have mer-cy up.....on us, O Lamb of

Org.

Organ

S.
O — Lamb — of — God — Grant —, Grant —

A.
O — Lamb — of — God — Grant —, Grant —

T.
O — Lamb — of — God — Grant —, Grant —

B.
O — Lamb — of — God — Grant —, Grant —

Bass Solo

God — that tak-est a-way the sins of the world,

Org.

SONO

S.
us Thy Peace

A.
us Thy Peace

T.
us Thy Peace

B.
us Thy Peace

Bass Solo

Grant us Thy Peace

Org.

The 10 Gallus Cantatas

from

VOCES CHRISTIANÆ

by

Clive Strutt

- | | |
|------|-----------------------|
| I | Carmina Hiberniae |
| II | Pompa |
| III | Exordium |
| IV | Ex Psalterio |
| V | E Fabulis ac Picturis |
| VI | Ad Matutinam |
| VII | Recitatio |
| VIII | Apokryphos |
| IX | Resurrectio |
| X | Postludium |

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